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THE METROPOLITAN MUSEUM OF ART



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THE LAMM COLLECTION



FROM NÄSBY CASTLE (NEAR STOCKHOLM), SWEDEN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

FEBRUARY 21ST, 22ND, 23RD AND 24TH, 1923

UNDER THE MANAGEMENT OF THE

AMERICAN ART ASSOCIATION

THIRTY EAST FIFTY-SEVENTH STREET

NEW YORK CITY

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FOREWORD
TO
THE LAMM COLLECTION



FOREWORD
TO
THE LAMM COLLECTION

WHICH IS TO BE ON FREE EXHIBITION
COMMENCING SATURDAY, FEBRUARY 17

THE PAINTINGS TO BE SOLD THE EVENING OF
WASHINGTON'S BIRTHDAY, THURSDAY, FEBRUARY 22

THE LACQUERS, BRONZES, INROS, FAIENCE, PORCELAINS
WEDNESDAY AFTERNOON, FEBRUARY 21

THE ARMOR, EUROPEAN AND ORIENTAL
THURSDAY AFTERNOON, FEBRUARY 22

THE SILVER, CLOCKS, FABRICS, RUGS
FRIDAY AFTERNOON, FEBRUARY 23

THE FURNITURE, RUGS AND TAPESTRIES
SATURDAY AFTERNOON, FEBRUARY 24

AT THE
AMERICAN ART GALLERIES
BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET

ILLUSTRATED CATALOGUE WILL BE SENT ON RECEIPT OF ONE DOLLAR

[*Excerpt from the Stockholm "Aftonbladet," November 7, 1922*]

"Is there no help to ward off such a calamity as having the Lamm Collection leave the country? As everyone knows, it is extremely valuable and was brought together with the most discriminating taste and understanding.

"The collection contains real masterpieces of the very highest value, paintings by the foremost masters of the world, period furniture of the very finest kind, rare weapons, a remarkable collection of silver objects and other choice and beautiful objects of art."

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Gift: Mrs. Harry P. David 1937

749 Fifth Avenue,
NEW YORK CITY.

AMERICAN ART ASSOCIATION,
30 East 57th Street,
New York City.

Dear Sirs: Although many interesting and important art collections have come from the Old World to the New, although many who have come to these shores to make this their home have brought with them all of their hereditary and valued household possessions, it has seldom if ever happened that the entire contents of a great and famous European palace have been brought to this country to be here disposed of, either by private treaty or public sale.

While in Stockholm last October my advice was sought by Mr. Carl Robert Lamm, the present owner of Näsby Slott, at Roslags, Näsby, Sweden, as to whether or not, the great art loving public of the United States would appreciate and purchase his widely known collection of paintings, tapestries, rugs, fabrics, armor, furniture, bronzes, silver and numerous other objects that furnished, and were housed in, this wonderful old castle, about twenty-five miles north of Stockholm.

A visit to Näsby Slott, and an examination of its contents, convinced me that the collection was truly a remarkable one, and that the general character of it was such as to appeal to many American art lovers, both by reason of its quality and variety.

It is thus that Mr. and Mrs. Lamm have entrusted me with the dispersal of their collection, and that I in turn have consigned it to you, the American Art Association, for public sale under your management, and in accordance with the usual terms and conditions of your sales.

Näsby Slott was built in the year 1665-1666 for Count Peder Larsson Sparre by Nicodemus Tessin the Elder, the architect, who soon thereafter built the Royal Palace in Stockholm.

Living away up in the North, in this splendid old castle on the shores of the Baltic, surrounded by acres of his own ground, with his own farms and his own village, Mr. Lamm has spent thirty beautiful and romantic years, gathering from all corners of the earth such treasures and works of art as appealed to his taste and his imagination.

It was never his aim to form a collection of one kind of art, or the art of one nation or period, for his enthusiasm was too great and his interests too varied to permit of such limitations. In forming his collection he was prompted largely by the impulse to surround himself with all that was beautiful, and by the profound desire to understand countries and ages other than his own.

So he lived and worked with his art treasures around him, and in his spare hours he delved into their histories, and studied their beauties. As in all great collections that express the collector's progress, there is much that is below the standard and unworthy of the high merit of his later purchases. For Mr. Lamm, even more than most, became a student as well as a lover of art, and as his knowledge grew, his enthusiasm and ardor increased, and thus his collection was constantly enriched by the acquisition of finer and finer objects.

Few men are as fortunate as Mr. Lamm in having so sympathetic and interested a helpmate, and one who so thoroughly shares his enthusiasm as does Mrs. Lamm. The daughter and sister of museum curators, she has not only been surrounded by artists and enjoyed an art education from her youth, but has herself developed much taste and discrimination.

Among others in their artistic circle, may be mentioned, as a close friend for many years and one who has much assisted Mr. Lamm in his selections, Dr. Frederick Martin, the well-known art expert, and author of the great work entitled: "A History of Oriental Carpets Before 1800."

Many of the paintings, rugs and art objects have been shown at important exhibitions in London and Paris, and several were reproduced in the catalogue of the Munich Exhibition of Moham-medan Art in 1910 and other publications of note. Of the rugs, nine are described and reproduced in Dr. Martin's book.

Much of the furniture and silver in the collection, and many of the clocks and bronzes, represent France of the eighteenth century in all her glory. As a result of the very cordial and friendly relations that existed between Gustavus III and Louis XVI, Sweden accepted and delighted in French culture of the time. Through this friendly intercourse between the two nations, a great deal of fine French art found its way into Sweden, and the taste of that country still reflects the dominating influence of eighteenth century France.

The large assemblage of arms and armor, and the interest which it never fails to arouse in that land of the descendants of the Vikings, is truly a relic of feudalism, and the age when Sweden was one of the greatest fighting powers the world has ever known.

And thus, with this wealth of material, Näsby Slott became a great showplace in Sweden, and was enjoyed by many visitors, from their Majesties, the King and Queen of Sweden, to the simple peasants and villagers living on its domains. Great was the country's regret, as expressed through its daily newspapers, when it became known that the collection was being taken to America and would be lost to the nation forever.

To have packed the entire contents of an ancient Swedish castle; to have these valuable contents transported, shipped, received, examined and catalogued, all in a little over three months, has been no easy task, but I am confident that with their presentation and display in your very beautiful and remarkably conducted American Art Galleries, and your subsequent management of the sale, you will neither disappoint Mr. Lamm nor shake his great confidence in the American public, which he has expressed by offering to it, his acquisitions of a lifetime.

Faithfully yours,

(Signed) RUTH TESCHNER.

January 22, 1923.

Rembrandt heads the list of famous painters represented by examples in the Lamm Collection, and this picture is doubly interesting because it is a well-known self portrait of that greatest of masters in the prime of his youth, glowing with warmth and vitality. It dates from about the same period as the self portrait in Mrs. Gardner's Collection in Boston, and shows a more mature subject than a number of self portraits of earlier dates in the Hague Museum, and other public and private collections. Its unquestionable authenticity and its high artistic merit are not only attested by Dr. Bode, Dr. Valentiner and other experts, but also by the fact of its being of that period before the many contemporaries and followers of Rembrandt were so influenced by his style of painting as to produce many canvases which undoubtedly have been and are now erroneously considered the work of the great master's own hand. The painting was in British possession for many years, and was acquired by Mr. Lamm from the estate of the late R. B. Berens of London.



Rembrandt's famous contemporary and countryman, Frans Hals, is represented by the portrait of a woman dressed in luminous black, with a white ruff and cuffs, and wearing a small lace cap. The background, of light mahogany color, lends great charm to the figure, which stands out with dignity and self-possession. The beautiful simplicity of the woman's pose and the position of her hand is typical of the master's work. Although painted around 1616, when the artist was in his thirty-seventh year, it is, according to Hofstede de Groot, one of the earliest of Hals' "chef-d'œuvres" that has come down to us.





There are five Rubens canvases of various types and sizes. The portrait of a young man, painted between 1613 and 1615, deserves special mention, as one of the most vigorous and finished products of the artist's brush, and one of his most successful male portraits.



Of the three important examples of Rubens's no less famous pupil, Anton Van Dyck, perhaps the most interesting historically is the portrait of Paulus Pontius, the artist whose name we associate chiefly with his excellent engravings after paintings by Van Dyck, and with a number of portraits which Van Dyck etched of him.



“The Death of the Virgin,” by Lucas Cranach, is most interesting in its conception and beautiful in color, with its gold background and fabrics of Gothic design.



Bernard Striegel, the early German artist, and contemporary of Dürer, whose work is extremely rare, is represented by the portrait of a young nobleman, dated: 1502. Dr. Friedlander, of the Kaiser Friederich Museum in Berlin, declares it to be of unusual value because of its early date, the museum having no example of his work of that period.



No Swedish collection is complete without examples of its greatest artist of this generation, the late Anders Zorn, and here he is found, not only in two notable oils, one of which he personally declared to be the best he ever did, but also in three etchings.



The etching here reproduced is so rare as to have it said that there is but one other copy in existence. It was presented to Mr. Lamm by the artist himself.



There are several tapestries of unusual importance and charm. A seventeenth century Brussels pastoral tapestry with landscape and figures of exceptionally fine weave is signed "M. de Vos," and bears the Brussels mark on the selvedge.



A splendidly preserved early sixteenth century Arras Gothic Verdure, with leaves, wild animals and flowers, and complete border of fruit and flower design, is still bright in color and of desirable size and proportions.

A magnificent French tapestry, woven at the Gobelin factory in Paris around 1712 by J. Souet, represents the month of October, and is one of a set of twelve months woven for Louis XVI, similar to those made for the Infanta Ferdinand of Portugal around 1530, after cartoons of Lucas Van Leyden, which are known as "Les Mois dit de Lucas." This particular tapestry was presented by Louis XIV to the Swedish ambassador at his court, Count Sparre, through whom it became the property of the Queen Louisa Ulrica of Sweden. Aside from its historic interest, it is of rare importance, for it is so well preserved and so beautiful in color that one can still appreciate each gradation of tone as it was originally executed.

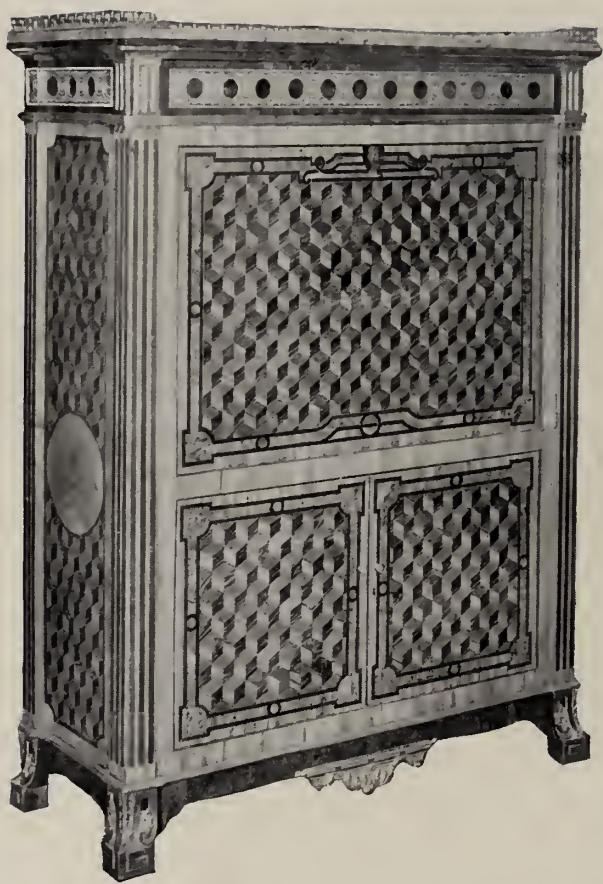




Very unusual is the huge Brussels tapestry table cover of the early seventeenth century, with its gay detached sprays of flowers and butterflies on a blue-black field, and its center medallion depicting the "Angel's Visit to Abraham."



A beautiful pair of sixteenth century Arras tapestry cushions were made for Charles IX when Dauphin of France.



Among the many pieces of signed eighteenth century French furniture, perhaps the finest is the important inlaid tulipwood upright *secrétaire*, mounted with *cuivre doré*, and signed by the great "Ebéniste du Roi," Jean François Oeben.



A pair of inlaid tulipwood "Encoignures" are delightful examples of the work of the "Maître Ebéniste" G. Jansen, and illustrate the French genius in furnishing the corners of a room.



Of unusual beauty is the richly inlaid Louis XV tulipwood commode, with its serpentine front of perfect proportions and elaborately mounted in *cuivre doré* in the style of Cafferi. This piece comes from the collection of the Château de Courbières, Haute Loire, France.



No less interesting is the remarkably fine inlaid tulipwood writing table which has the unusual distinction of having both the cabinet work and the mountings signed. The signature of Pierre Bernard, "Maître Ebeniste," is found on the top of the left-hand drawer, while C. P., presumably Philippe Cafferi, is responsible for the splendidly sculptured mounts.



There are four Régence carved walnut fauteuils, splendidly upholstered in the original petit- and gros-point.



Of the Louis XIV period, there are a number of very fine inlaid kingwood Commodes, mounted in *cuivre doré*, and topped with slabs of "Rouge Royal" marble. This example is signed: I. B. Fromageval.



It is hardly possible to find a better or more typical example of French Renaissance furniture than this superb cabinet, reminiscent of the work of Jean Goujon. Dr. von Folke has written about it.

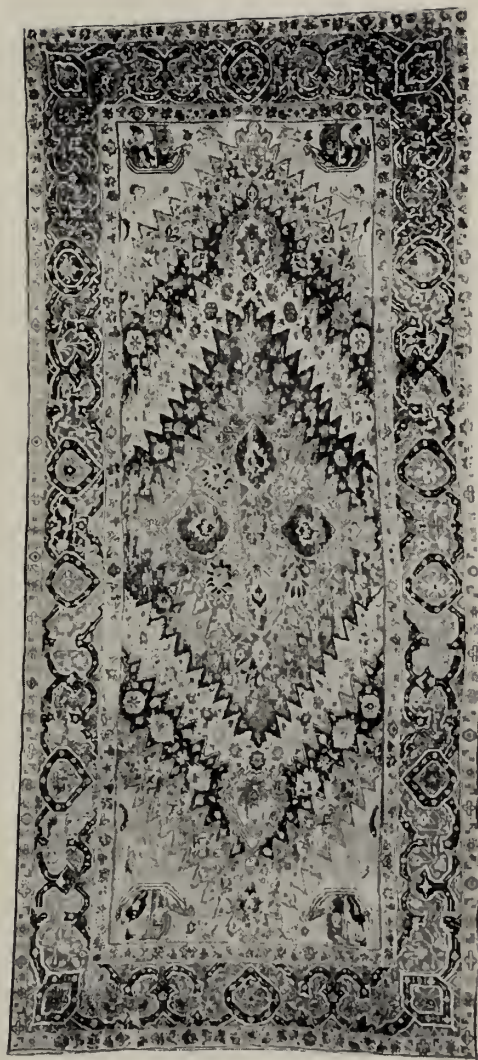


A unique specimen of the finest Syro-Damascan carving of the fifteenth century is the cypress-wood door, which has been reproduced and described both by Dr. Ernest Diez of Vienna and Dr. Frederick Martin of Stockholm.

The rugs in the Lamm Collection are by no means the least important feature of it, for there are at least fourteen of extraordinary type and supreme beauty. Perhaps the earliest is a Kouba, or Dragon, Carpet, from Eastern Asia Minor, with a lustrous ruby red field fluctuating to a deep rose as its predominating color, but including many others, in superbly delicate shades. Experts disagree as to the date of this rug, and their opinions vary from the middle of the thirteenth to the early fifteenth century. All, however, agree as to its beauty and rarity.

An Imperial Ispahan Seventeenth Century Marine Carpet, with a central diamond medallion and boats, is so rare, that in Persia it is said that the possession of it is punishable by death.

Both of these rugs, as well as the two following, are reproduced in Dr. Martin's book: "A History of Oriental Carpets before 1800."





Probably unique in color and type is the Ispahan, late seventeenth century, sapphire-blue Garden Carpet, of a rare design simulating gay flower-beds, fountains, canals and drifting boats.



The sixteenth century Persian flowered cartouche carpet has long-arched stems of hyacinths sweeping down its entire length, and is brilliant in color and splendid in design.



The superb workmanship of the French sixteenth century rare *cuivre doré* lock, hasp and key, and the exquisite modeling of the figures, leads to speculation as to whether it may not have been made by Jean Goujon (1520-1566), of whom it seems worthy.



One of the earliest European bronzes in the collection is a fine group of Neptune and the Marine Monster, by Adrien de Vries (1560-1627).



A rare specimen of sixteenth century rock crystal is the small ewer, with episodes from the life of Neptune, and mounted in gilded silver.



An exquisite example of seventeenth century German workmanship is the Augsburg *cuivre doré* and rock-crystal clock, supported on the head of a kneeling Atlas and surmounted by the standing figure of St. John the Baptist. A folding shrine, painted with scenes from the life of Christ, is concealed in the foot, and signed Wilhelm Zoller. It comes from the collection of Count Raoul Hamilton, Oversholm Sköne, Sweden.



The pair of alabaster vases, with the finest *cuivre doré* mounts, are in the manner of Gouthière, and show the Louis XVI style in its noblest form.



The amateurs of French art will delight in two beautiful *cuivre doré* and marble candlesticks of the Régence period, which are exquisitely chiseled and of the highest quality.

A beautifully modeled gilded bronze group, in the form of a chubby cupid reclining and slumbering on the back of a dolphin, is by Nicolas Coustou (French, 1650-1733).



Worthy of special attention is an imposing and unusual pair of French eighteenth century bronze, *cuivre doré* and marble candlesticks from the collection of Count Stenbock of Sweden, who inherited them from Princess Sophia Albertinam, sister of King Gustavus III.



Regal and of great value are the two *cuivre doré* French vases of the Louis XVI period, with another, somewhat larger, fitted with a clock by Nils Berg, Stockholm. There is an identical vase, slightly smaller, in the Royal Swedish Collection.



A splendid example of the simpler type of Louis XVI clock is one of bronze and *cuivre doré*, with a green bronze cupidon, of which the dial is signed: "Courvoisier à Paris."



Both artistically and historically the *cuivre doré* mounted marble clock by Barancourt is an item of the first importance. This fine time-piece was presented by the Emperor Napoleon to Marshal Ney, and is inscribed on the ball under the eagle at the top: "À. M. Ney par L'Empereur."



Regal and imposing are the two large silver tureens and covers which are monogrammed and dated 1794, and come from the Royal Danish House, of which they bear the crest.



Of extremely rare quality is the important French silver coffee-pot made by Jacques Leger in Paris in 1690.

Very fine, too, is the pair of eighteenth century French, urn-shaped silver "Réchauffeurs" bearing the maker's monogram and other marks of identification.



Of great rarity and importance is the thirteenth century Mosul silver inlaid bronze candlestick, with medallions of royal figures interrupting minutely scrolled Cufic inscriptions, of which the letters at the top all terminate with human heads. It is signed on the interior lip, and was exhibited and reproduced in the catalogue of the Munich Exhibition of Mohammedan Art in 1910.



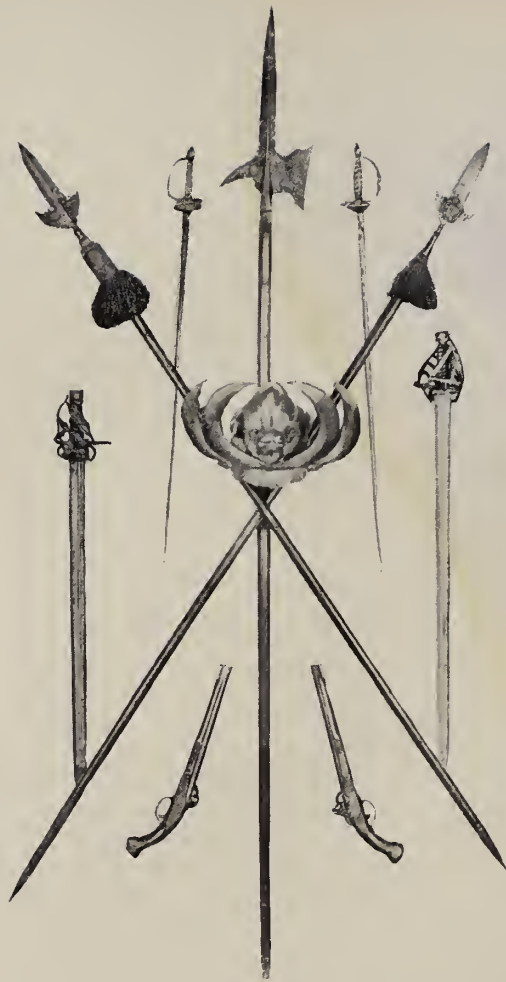
A Pentelic marble water jar which is Arabic of the fourteenth century, is very interesting with its band of ornamental Cufic inscriptions, and is most graceful in form.



There are many splendid examples of European and Japanese textiles, but perhaps the most unusual in the collection are several pieces of Persian origin. A very long Ispahan, sixteenth century gold brocade table cover, woven of the pure metal thread and colored silks, is very beautiful and extremely rare.



There are a number of very fine sixteenth century Scutari velvet panels. The one here reproduced has a design in red and soft green on a cream ground.



There is an extensive collection of ancient European and Oriental firearms, weapons, and armor dating from the fifteenth to the eighteenth centuries, which includes a remarkable gathering of Japanese, Persian and European helmets, and many rare halberds, spontons, swords, guns, daggers, maces, stirrups and spurs which the owner has procured from famous European collections during many years of study and searching.

[*Excerpt from the Stockholm "Tidningen," November 7, 1922*]

"The Stockholm *Tidningen* wishes to speak to-day of our largest known and perhaps most valuable art export which is about to take place. It concerns Mr. C. R. Lamm's valuable collection at Näsby Castle, which is now to be packed and go across the ocean to America.

"As is known, Lamm since quite some time has been one of our most distinguished collectors of art and a leader in art industry.

"It is no usual collection that has been gathered at Näsby Castle, but valuable in the highest degree. Included are not alone Swedish works, . . . but important foreign works, among which may be noted Paintings by Rembrandt, Van Dyck, Rubens and eighteenth century masters; furniture, eighteenth century Bronzes and French Furniture de Luxe of the Louis XV and Louis XVI periods."

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